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INSCOM
GRILL FLAME
PROGRAM

SESSION REPORT

NOT RELEASABLE TO FOREIGN NATIONALS CLASSIFIED BY:MSG,DAMI-ISH
DATED: 051630ZJUL78
REVIEW ON: Apr 2001

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GRILL FLAME

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION DCC-24

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information concerning [REDACTED]

SG1A

SG1A [REDACTED]

2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and as such, have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.

3. (S/NOFORN) The protocol used for this session is detailed in the document Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.

4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION DCC-24

TIME

#66: This will be a remote viewing session for 1000 hours,
9 April 1981.

This is a pre-session briefing to the remote viewer.
Today's target will be an area of interest which you have explored
successfully previously. We're interested today in an
individual whose picture I am now showing you. Name of

SG1A

You've been able to successfully describe portions of his
work. We wish today to access him today at work, find
out some more about what he does at work...find out some
more about him. I have a couple of following questions
that I will be addressing with you during the session.
Do you have any questions about today's target?

#10.5: No.

#66: You now have 25 minutes to prepare yourself for this session.

1000

SG1A

Relax now, relax and concentrate. Relax and focus your
attention on [REDACTED] whose picture I
have shown you, and who you know well by this time.

SG1A

[REDACTED] Focus on [REDACTED] at the
present time at work, and describe his work activity to me.

SG1A

PAUSE

+06 #10.5: Okay, I'm..... I have some funny rod like appar-
atus on his desk...horizontal rods, like a framework of some
kind...that collapses. The rods are like pencil size, and
they're...appear to be a light metal... That's a...some-
thing is done with these rods, like a mark is made or a...
something is assembled with these rods. They're...looking
over his shoulder...

+08 I mimic, I mimic, I make...he makes false things. Has to do
with mimicking something. Like the data he works on is..
mimicked or..... He has sheets of paper on his desk,
and he thumbs through 'em.

#66: That's good. Continue with just describing his activity.

#10.5: But like he has...

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#66: It's not necessary for you to figure out what he does, just continue to let this activity impression flow out.....

+12 #10.5: Like thumbs through the sheets of paper, like a sorting action, or a searching action. He has a..... I see him, um....all he does is he looks through, he leafs through and he like selects one or two, and the remainder he hands behind him in the row. These, uh, are not full size sheets of paper. They're sub-size sheets of paper, as though they are a special paper. Like a sub-sized, under-sized, receipt. But they're not a receipt, but it's like a memo paper. Maybe only seven, six and a half inches across the top.

#66: That's fine.

#10.5: And they're nearly square, like...square in shape... And what is on these papers is not figures, it is writing. I keep getting the feeling of dispatches...excerpts...

#66: Concerning his work, focusing on his work, you stated in a previous session, and I quote works of information unquote, receives material then portions it out, close quote. Elaborate on this for me.

PAUSE

+14 #10.5: (Mumble)..volumes and volumes of data incoming. This feeling of a public, publicly available nature of this information, but it's a monitoring done by a government activity. It comes in on short forms, which are brought in to him..... I say draw me a picture of what it is you're concerned with... Some reason I got the feeling of ships, specifically submarines... I don't know why I got that..... Let me ask again. I had a earlier feeling that this is like the, uh, our, uh, oh, I can't remember the name of it. Our news, world-wide news monitoring agency. I forget what it is.

+15

+16

#66: Okay. I'm prepared to change your focus when you're ready.

#10.5: Okay.

SG1A

#66: Focusing now on [REDACTED] solely and completely on him, the man [REDACTED] Focusing closer and closer..and closer. Describe his distinguishing personality traits to me. As you come to know him what kind of a guy is he?

SG1A

PAUSE

+19 #10.5: I'm getting a feeling of like an impatience and a boredom. He's preoccupied with something. Some major decision regarding whether he's going to or not going to do something. I see the nervous tapping of his pencil in his right hand. I'm looking down from his eyes and he's..... He has a...

PAUSE

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- +22 #10.5: Sort of a up-startish. He's rather quick and egocentric. He's number one. Negative side of his personality. He's like a young ego...he's good at what he does and he knows it and he's, uh, got that self-centered side to the coin about him. He's sort of infatuated with himself in that sense. His negative side is that he is, you know, like whippish, snippish.... Person is very sure of himself, self-centered. I have a feeling he is sort of young for his position, and that he has excelled and has been rewarded and rapid promotions. And he has that impatience of an ex- outstanding performer. I'm feeling that he doesn't really like his job but it's a necessary step in his progression and that it really bores him. He'd rather be doing some other thing more exciting. Keeping this nervous tap-tap-tap of the pencil on the table next..his hand.....
- #66: Describe his personal motivation behind this displayed drive...
- +24 #10.5: Earlier I had this thing that he was impatient about was this feeling of whether he should just quit at all because it's, uh, not worth it. Like should he cash it in because he's obviously boring himself. That was earlier. The thing that he was contemplating and pre-occupied about was the momentary frustration of..... Says he's good... He just has the drive and motivation of a person who's good at what he does.
- +25

PAUSE

#66: Okay. I'm ready to change your focus when you're ready...

#10.5: I don't believe his motivation is anything other than the fact that he's found something that he's good at and he's going to do it. I'm not getting any higher abstract... national patriotism of anything like that, money or anything like that. It's simply that he is good at what he has found himself doing and...that's that.

#66: Very good.....

#10.5: Okay.

SG1A

#66: Move in time now one year from today, move in time one year from today. Locate [REDACTED] one year from today, and describe his surroundings to me.

PAUSE

- +29 #10.5: I see a, um.....something on the right that is.....like a marble mantelpiece, but I'm outside... Like a fireplace mantel. It's got the different ridges and the bumps in it, the grooves, and then the grooves are all lengthwise and long....

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#66: Okay.. Now one year from today describe for me [REDACTED]
work activity. Focus one year from today on [REDACTED]
work activity.

PAUSE

#10.5: I'm not gettin' anything. Gettin' all sorts of weird...
macro, uh...not even ideas, they're abstracts. It's like
I'm flipping through the yellow pages, I'm getting a shopping
list of stuff which is irrelevant. It's just that I'm,
I've got the screen turned on and I'm just lookin'.....

#66: Okay.

+32 #10.5: Big roundnesses and big squares and big tree trunk type
column, natural collanades.... I don't thing the guy's gonna
be around.

#66: What is it that makes you say this?

#10.5: When you first asked me to go a year from now I had a, the
thing with the marble type fireplace mantelpiece and outdoor-
ness and everything. I felt as though he was dead and I was
in a cemetary because there was a feeling of a grassy blanket
outside and rectangular hole in it that was at a cock-eyed
angle. I didn't know what it was at first until I laid
it down. I didn't know what the hell that was. And then
I saw the marble thing. That was at a weird angle on the
right side. I thought it was a fireplace mantel piece and
then I began to realize that it was a mausoleum type face-
ment...is what it could've- another thing it could've been.

+34 #66: Let me, uh, give you a little bit of information and then
we'll go for the work environment again at one year. There
is a possibility that in this man's life that a death will
occur in his family, but not to him, to someone else. As
his life is developing now it looks like maybe there will
be someone close to him that dies. So perhaps we did get
him a year from now, visiting the grave of this dead one.
So let's go and move away from that perception of a year
from now knowing that this may be heavy on his mind and move
to his work environment one year from now.

PAUSE

#10.5: Some sort of a, uh.....my normal concentration is long
since gone.

#66: Do you have any ending comments about your perceptions?

#10.5: Oh, feeling of a metro street, low, not tall office buildings,
but three, four story office buildings around. That's all.

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- #66: Okay, fine. Remember now everything that you've seen so that you can draw it for me. Go ahead and move your arms, move your legs, and let's prepare to draw the perceptions you've had.
- #10.5: All right. Um...he receives sheets of undersized paper stacked as though they are radio intercept traffic type sheets, small..telegram size. You know what a telegram looks like when it comes out from Western Union? It's somethin' that's like that.
- #66: This is what you perceive to be the activity surroundings his work?
- #10.5: Mm-hmm.
- #66: That you've drawn in number one?
- #10.5: Yeah. And he receives these things in stacks. And he sh- he leafs through them. He dogears them, he looks at them. And he might pull one or two out and he hands it back to the guys behind him. They go through it. I had the idea- I couldn't figure out why I had this idea, but when I asked what the stuff was about that was in these sheets I had the feeling that they were very, very similar in gestalt to our... uh, what do they call it? The..FBIS..FBIS, F-B-I-S, the broadcast information, Federal Broadcast Information Service. They monitor tra- they monitor public radio, and news as well, anything that's broadcast information. World-wide, and they put out little summaries by geographic area. And you can get these things, if you're the desk officer for Latin America they get you the FBIS for Latin America. Everything. All, everything that's on the radio. Okay.

Uh, it was like that. It was like, it was concerned with public, publicly transmitted information that he was getting these extracts on. And that his area of this publicly transmitted information, which this little organization monitored and extracted, had to do with water and submarines. God knows where I got that from. But it was like I had things, feelings like maritime monitoring, you know. Uh, the whereabouts of ships. Not transmitted by the ships on short wave, but transmitted maybe by maritime shipping agencies in the clear. You know, like today the SS so-and-so departs Hong Kong at 2700 hours. Okay. That type of thing. But somewhere submarines played in there. Before that, when I first started the session I had the feeling that the in- the activity that he was involved in had to do with some sort of mimicry. I cannot- like disinformation mimicry maybe. Like taking a real broadcast and twisting it around. Something maybe like that. Changing the information around so that it is a mimicry of the original, but it is in fact an artificially different thing than the original one that he gets. That's about all I can say about that.

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#10.5: Sketch one sorta goes with this as it's sort of a sketch of the edge of his, his desk top as seen from him. This funny rod shaped thing on his desk. I have no idea what it is. It could be vertical and be a paper divider or it could be horizontal and be a paper puncher. I don't know. But it's got these rods in it and everything. That's sketch one. In box, sheefs of paper. Okay.

His personality... I didn't have a good session at all today. I had the feeling that he was here because, he was in this job because it was time for him to do this job and it was a promotion. It was career enhancement, but boring as hell and not really the stuff that he really liked to do but he had to do it. For a year or couple years. And then once again he'd be able to do the thing that he really liked to do. Now within that, not liking the job so much, there is the whole idea of his career, which he enjoys, which he is a professional, which he really likes his career. It's sorta like a, you know, one of us having to go take a staff job for two or three years. You have to do it, but you don't really like it, you'd rather be out in the field running background investigations. But you have to come into the staff, you have to do your thing, get your ticket punched, and then you can go back out and do what you really like to do about your work.

Well, that's sort of the situation that he's in..... And his motivation is the fact, his motivation is rather- I don't know if I'm overlaying my own, but his motivation is essentially that this is his job and by god he's gonna be good at it. And he is good at it. Because he's, you know, not because he likes anything particularly about it, it's that he's committed and dedicated himself to perfecting himself in this area. No big patriotic surges, no big anti-anybody surges, or anything like that. It's just like, you know, I could just as easily be good as a bricklayer. It just so happens that I picked this area of pub- sort of public services to be good at. And so he is good at it. Um.....

Okay. Then you asked me to go to a year in the future. I was really, really coming out of the session by this time and I was tossin' and turnin' and everything else, I couldn't get comfortable. I was havin' a lot of trouble focusing. When you asked me to go a year in the future I saw, at sort of a cock-eyed angle, the feeling was to testalticly was an open grave in a grassy yard, or grassy field. You know, short, manicured lawn, like a newly opened grave. I had the feeling that it was carved out. Now there wasn't a pile of idrt there or anything like that. This idea of a black hole, rectangular hole, sketch that in two. And also, sort of on the right hand side of sketch two is sketch three.

There was this feeling of this bumpiness like a fireplace overhang, mantelpiece, over a fireplace. But the flavor of it was that this was something to do with like a mausoleum,

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- #10.5: and it was outside. It was like a small mausoleum type structure out in a cemetery. I had the feeling he- I had the feeling he..... And other than that I can't think of anything more to say. Do you remember anything that I said that you want me to elaborate on?
- #66: No, I think that about covers it.
- #10.5: It really was a crummy session today. I was too deep, and when whoever it was knocked on the door, the engineers or whatever it was that just brought me out and..... Yeah, that's all. I'm looking through your notes from the session. Okay. Sorry 'bout that.
- #66: Okay.

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TAB

if ↓, poss a paper sorter

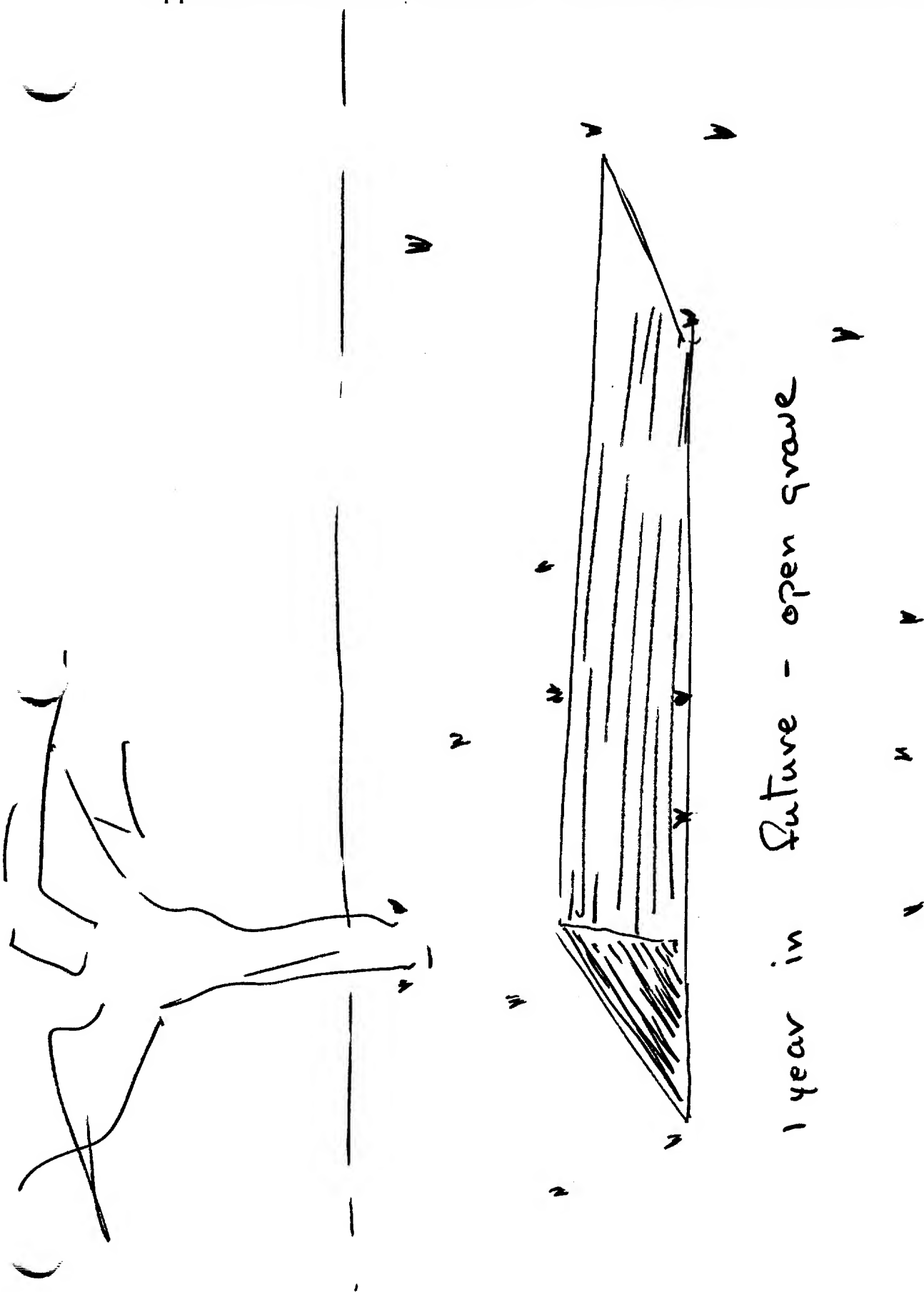
if ↔, poss a paper punch-in-box

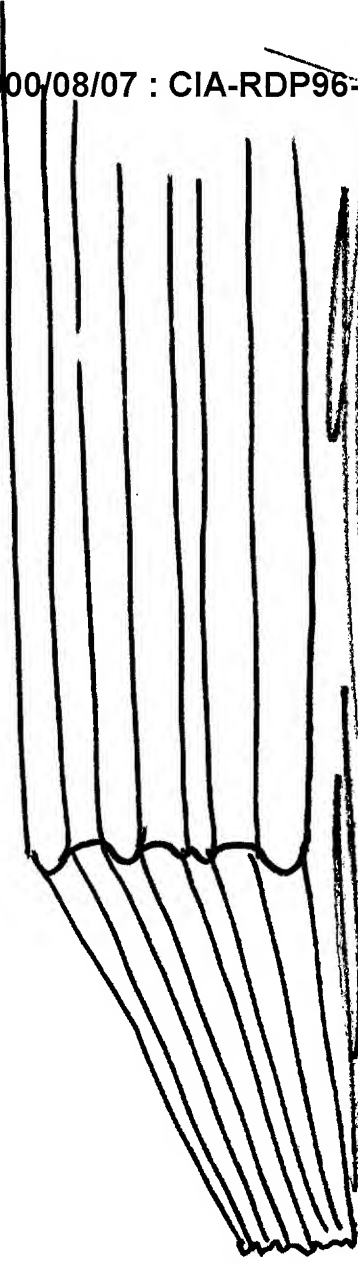
PENCIL SIZED RODS →

EDGE OF
DESK

DOG-EARED
UNDER SIZED

SHEETS OF PAPER
LIKE RADIO TRAFFIC
OR EXERPTS/EXTRACTS





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1 year in future -
marble fire place mantle - like on a
mausoleum outside

TAB

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TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION DCC-24

(S/NOFORN) Information provided the remote viewer prior to the session is documented as a pre-session briefing and is included in the transcript.

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